Alcove I

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MVSICA
NICOLAI LISTENII,

DENVO RECOGNITA, MVL-
tisq́; nouis regulis et exemplis
adaucta, ac correctius
quàm antea edita.



NORINBERGAE,

Excudebant Ioannes Montanus,
& Vlricus Neuberus.

VALENTIN. CHVDENIVS SOLTVVEDELENSIS LECTORI.

SI cupis Aonios breuiter perdiſcere cantus,
Et dulci uarios uoce referre modos,
Huc rapido greſſus, quid ceſſas, flectere curſu,
Et uigili paruum uoluere mente librum?
Hortus ut Alcinoi magni celeberrimus herbis
Fragrat odoriferis, puniceisq́; roſis,
Vt teneris liceat digitis decerpere flores
Quoslibet, & rapida carpere poma manu:
Vtq́; fluit liquidus uitrea fons iugiter unda,
Quo capias auida pocula larga manu:
Sic paruus uarijs doctisq́; libellus abundat
Præceptis, tibi quæ commoda multa ferunt.
Hæc igitur præcepta tuo quid condere tardas
Pectore, quid prohibet, quo minus iſta legas?
Te breuitas fortaſſe mouet ſuccincta libelli,
Eſt paruus codex, non tamen arte caret.

ILLVSTRI PRINCIPI AC DOMINO, D. IOHANNI GEORGIO

illuſtriſs. Principis ac Domini, D. Ioachimi II. electoris primogenito, Marchioni Brandenburgenſi &c. Domino clementiſs. Nicolaus Liſtenius S. D.

COLLEGI ELEMENTA *Muſices, quorum æditionem cum à me flagitaſſent amici, duxi libellum tibi potiſsimum, illuſtris Princeps, dedicandum eſſe, ut nominis tui auſpicio fœlicius exiret in publicū. Nec uero ingratum hoc munus tibi futurum eſſe arbitror, quia & decet Principes fauere Muſicæ ſtudijs, & hæc ætas tua, natura iam capitur dulcedine cantus, & artis initijs imbuenda eſt. Multæ enim magnæ grauesq; cauſæ à doctis & ſapientibus uiris colliguntur, quare omnes ingenui, maximeq; Principum liberi in Muſica erudiendi, & ad eam aſſuefaciendi ſint. Flectit enim animos ad humanitatem, ſuauitatem, æquabilitatem, cohibet omnes immoderatos affectus, lenit dolorem, iram, abducit à ſæuitia & obſcœnis cupiditatibus,*

deniq; aſſuefacit, ut in ſonis, & cantu, ita in omnibus uitæ actionibus harmoniam quandam ſeruemus. Quare ſummos Reges in ueteribus monumentis uidemus, non ſolum per ludum, ad demulcendas aures, & canere ipſos, & tractare fides, ſed multo magis, tanquam ſeriam artem adhibere Muſicam, ad harmoniam animi efficiendam. Dauid Muſicam adhibet in adfectibus maximè ſerijs ac ſpiritualibus excitandis. Et ob eandem cauſam apud omnes gentes, omnibus ætatibus Muſicæ uſus fuit in ſacris, non ut inutilis uoluptas, tanquam ludus quæreretur, ſed ut cantu animi redderentur tranquilliores, & excitarentur ad cogitandam harmoniam diuinæ gubernationis, flecterentur ad motus aptos doctrinæ cœleſti, deniq; ut ipſæ ſententiæ efficatius mouerent animos, cum accederet cantus. Homerus deſcribit Achillem ludentem cythara: & quidem addit argumentum, dicit illum præſtantiſſimum, principem cecinisse laudes fortium uirorum, in quibus cum & uerbis & cantu animus moueretur, multo uehementius uirtus admiratione atq; amore incendebatur. Sed ut demum te deducam horum ſummorum Regum exemplo, uidi & auum tuum Ioachimum primum, & patrem Ioachimum ſecundum, & Muſicen bene intelligere, & mirifice eius ſtudio teneri. Quare hoc tibi meum munuſculum aptum fore ſtatuebam, quod quidem etſi eo tibi dedicaui, ut cum in ditione tua natus ſim, ſtudium meum erga patriæ Principem declararem, tamen hoc feci libentius, quod cum propter præſtantiam ingeniorum ſumma gloria ſit familiæ tuæ, ſperabam omnibus gratiorum fore libellum

lum propter tuum nomen. Deinde uideor mihi aliquo mo-do etiam de patria bene mereri, cum te ad Muſicen adhorter. Hæc enim inuitat animum ad uirtutem, præſertim ſi illam Achilleam Muſicam amare cœperis, in qua non tantum ſoni blandiuntur auribus, ſed multo magis laudes magnorum Principum, & oſtendunt exempla, quæ ſequi & effugere te oportet, & accendunt animos ad ſtudium atq; amorem uirtutis. Audio autem te iam fœliciter uerſari in literis, in quibus tibi res geſtæ magnorum uirorum proponuntur. Quod ſi hanc Muſicam coles, dignus eris maioribus tuis, inq; patris creſces munera magna tui. Quæſo igitur, ne hoc meum munus aſperneris, ſed tanquam ſpecimen meæ erga te obſeruantiæ accipias. Deinde oro, ut cum Principem deceat honeſtas artes tueri, me quoq; propter hæc ſtudia commendatū habeas.

Bene uale.

CAPVT I.

MVSICA EST RITE AC BEne canendi ſcientia. Bene canere, eſt cantum ſub certa aliqua Regula ac menſura, per ſuas uoces, & notulas apte proferre. Et eſt triplex, Θεωρική, Πρακτική, Ποιητική.

Theorica eſt, quæ in ingenij contemplatione ac rei cognitione tantum uerſatur, cuius finis eſt ſcire. Vnde Theoricus Muſicus, qui artem ipſam nouit, uerum hoc ipſo contentus, nullum eius ſpecimen agendo exhibet.

Practica, quæ non ſolum in ingenij penetralibus deliteſcit, ſed in opus ipſum prodit, nullo tamē poſt actum relicto opere, cuius finis eſt agere. Vnde Practicus Muſicus, qui ultro artis cognitionem cæteros docet, in eaq́; ſe circa alicuius operis effectum excercet.

Poetica, quæ neq; rei cognitione, neq; ſolo exercitio contenta, ſed aliquid poſt laborem relinquit operis, ueluti cum à quopiam Muſica aut Muſicum carmen conſcribitur, cuius finis eſt opus conſumatum & effectum. Conſiſtit enim in faciendo ſiue fabricando, hoc eſt, in labore tali, qui poſt ſe etiam, artifice mortuo opus perfectum & abſolutum relinquat. Vnde, Poeticus Muſicus, qui in negotio aliquid relinquendo uerſatur. Et habent hæ duæ poſteriores ſibi perpetuo coniunctam ſuperiorem, ſed non è contra.

Practica uero rurſus bifariam diuiditur: In Choralem & Figuralem. Choralis eſt, quæ uniformiter ſuas notulas profert & menſurat, ſine incremento & decremento prolationis, & uocatur alio nomine Gregoriana, Plana, Vetus, quod à Gregorio, Ambroſio, & ueteribus ut plurimum exculta ſit. Figuralis, quæ menſuram & notarum quantitatem uariat, pro ſignorum ac figurarum inæqualitate, cum incremento & decremento prolationis. Hæc alio nomine, Menſuralis, alio Noua appellatur, quòd uarias menſuras ac figuras admittat. Eſtq; utriuſq; uſus, tam in mutis per ſe inſtrumentis (ut ſic breuiter omnes huius artis ſpecies complectar) quàm in uiua hominis uoce.

CAPVT II.

De Scala.

INitio Scala eſt tradenda propter clauium ac uocum diuerſitatem, quam qui ignorat, quaſi cæcus in ignota regione uerſatur, nec certi quicquam de cuiuſq; cantus natura, eiuſq; in partibus diſtantia, Item de Solmiſatione, ut uocant, de uocum mutatione, & earum progreſſione tenet. Proinde plurimum refert, hanc in primis bene didiciſſe. Claues uero numero ſunt uiginti, uidelicet Γ ut, A re, &c. ultra quas ſi progreſſum fuerit in cantu menſurali (Choralis enim nunquam expatiatur) ſur-

ſum uel deorſum uerſus ſumantur claues et uoces inferioris aut ſuperioris octauæ ac claßis. Differunt autem claues inter ſe, loco, figura & modo. Aliæ enim infimum, Aliæ medium, Aliæ ſupremum ſortiuntur locum.

Aliæ ſimplicem capitalium, aliæ minuſcularum, aliæ geminatarum literarum formam induunt.

Item aliæ graues, ut Are, ♮ mi &c. aliæ finales, affinales, qui diuerſo appellantur nomine, ut uidere licet in ſubſcripta tabula.

DIVISIO SCAlæ Muſicæ.

Scala diuiditur in literas

Geminatas et excellentes.	ee	la			
	dd	la	ſol		
	cc	ſol	fa		
	bb	fa	♮mi		
Minores & acutas.	aa	la	mi	re	
	g	ſol	re	ut	
	f	fa	ut		
	e	la	mi		
	d	la	ſol	re	
	c	ſol	fa	ut	
	b	fa	♮mi		
	a	la	mi	re	
Maiores et graues uoces.	G	ſol	re	ut	G
	F	fa	ut	4 fina.	F
	E	la	mi		E
	D	ſol	re		D
	C	fa	ut		
	♮	mi			
	A	re			
	Γ	ut			

Idem plane iudicium eſt de octauis, quæ ſimilibus conſtant literis, G enim à g, octaua diſtat, &c.

CAPVT

CAPVT III.

De clauibus ſignandis in utroq; cantu.

Licet claues numero uiginti ſint ſecundum Guidonem, aut duæ & uiginti ſecundum Franchinum, earumq́; uſus, quantum ad formandas, & reſerandas uoces attinet, in omnibus cantilenæ partibus neceſſarius: tamen in principio cantus ad eius notionem & reſerationem, non pluribus quinq; utimur, ſcilicet, Γ, F, c, g, & dd. Deforme enim eſſet, nedum odioſum, ſingulas ordine locare, non ſecus ac ſi Grammatici omnes dictionum ſyllabas tonis inſignirent, ſed ut illi ex uno aliquo poſito accentu, reliquarum ſyllabarum iudicium faciunt, ita & nos ex ſcripta aliqua claue non ſcriptas commode iudicamus, Et has ſignatas, aut ſignandas appellamus, quòd ijs cantus omnis prænotetur. Eſt enim clauis nihil aliud quàm ſimplex aut duplex literarum nota, ob cantus & uocum reſerationem, cantui præfixa. Minus uero ſignandas ſiue præcipuas b rotundum, & ♮ quadratum dicimus, quòd earum uſus non tam creber & neceſſarius ſit. Vtimur enim illis in cantu, tantum ad peregrinas & fictas uoces obiter illapſas, ſignificandas, ſiquidem b Fa mollem, ♮ uocem Mi duram in ſuis locis, contra clauis inibi detentæ, & cantus naturam repræſentat. Quàs niſi diligenter, & cum iudicio cantor & cantilenarum conditor diſcreuerit, rei haud dubiæ diſſonantiam ac confuſionem pariet.

Obſeruabis tamen b rotundum ſub claue ſignata & eius octauis, cantus naturam & differentiam ponere, ut infra de Scalis ac cantuum generibus oſtendemus.

CLAVES SIGNANdæ utriuſq; cantus.



Hæc diſtant poſitu, per quintam tollitur F, Γ.

Ad has igitur ſignandas claues, pueri animum tanquam ad ſcopum intendant, diſcantq; proinde eas, quæ ſignatæ non ſunt, harum interuallo, certa coniectura deprehendere.

CAPVT

De Vocibus.

QVum omnis Muſicæ ratio circa uocalem numerum uerſetur, conſentaneum fuerit, paucula quædam de uocibus dicere. Eſt autem uox notularũ nomenclatura, quarum tantum ſex ſunt, ſcilicet.

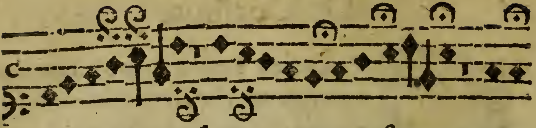
Superiores { la, ſol, fa }
Inferiores { mi, re, ut }
} Suntq; in triplici differentia.

Nam Vt & Fa dicuntur bmolles, à molli ſono. Re & Sol naturales, à temperato ſono duri & mollis. Mi & La ♮ durales, à duro ſono.

Hæ ſufficiunt ad quemcunq; cantum ſolmiſandum, & modulandum. Porrò initium cuiuſq; clauis litera eſt, ſyllabæ autẽ eam ſubſequentes, uoces ſunt. Exempli gratia. G litera eſt & clauis, uoces repræſentans, Sol, Re, Vt.

At non negligendum arbitror, quamlibet clauem trium uocum in ſolmiſatione, cuiuslibet cantus, ſemper illarũ unam excludere, Vt in cantu bmollari G excludit Vt, in ♮ durali retinet, & excludit Re. Sic alamire Re, cſolfaut Fa, delaſolre Sol, in bmollari reijciunt, in ♮ durali uero ſeruãt, & reijciunt Mi, Sol, La, &c. Idem accidit in octauis.

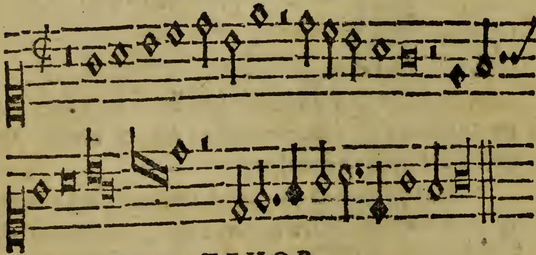
SEQVVNTVR
uocum excercitia.



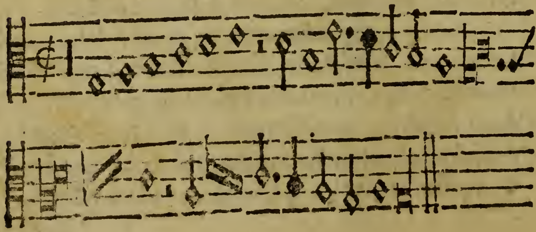
Canon in uni ſono. Tenor poſt unum tempus. Diſcantus poſt duo. Altus poſt tria. Secundus Diſcantus, poſt quatuor tempora.

Aliud in Menſurali.

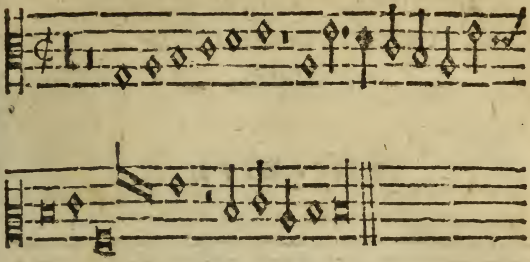
DISCANTVS.



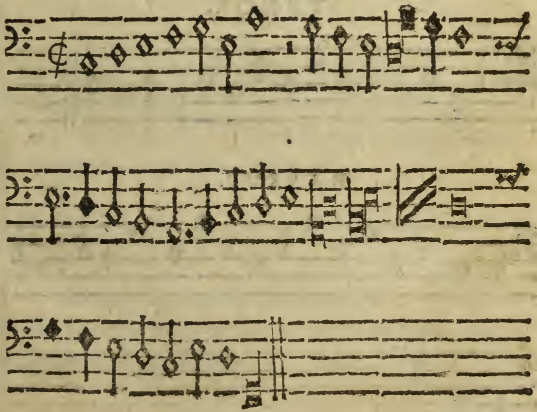
TENOR.



ALTVS.

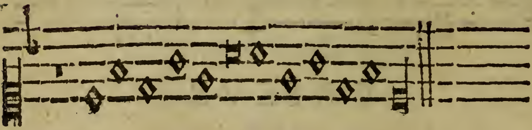


BASSVS.

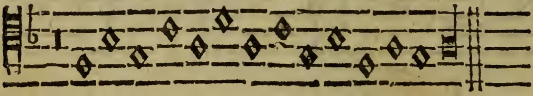


Sequitur aliud paradigma continens excercitium & diſcrimen ſex uocum Muſicalium.

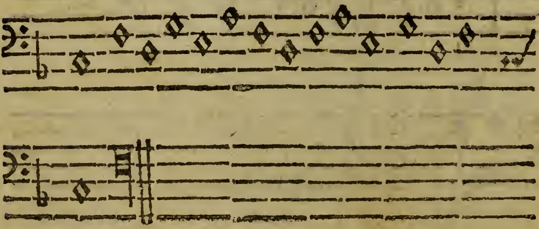
DISCANTVS.



TENOR.



BASSVS.



CAPVT V.

De mutatione.

Mvtatio, eſt uocis in uocem conſona uariatio. Velut cum in D, Sol, aut La in Re, apte mutatur. Fit enim propter uocum inopiam, notularumq; pluralitatem. In cantu quidem ♮durali aſcendendo in D, & a. Deſcendendo uero in E, a, & ſuis octauis. In cantu uero bmollari, aſcendendo fit in D, G, deſcendendo autem in D, a, & ſuis octauis.

REGVLA PRIMA.

Omnis mutatio aſcendendo fit proprie per uocem Re, deſcendendo per La. Improprie per uiciniores, & hoc proprijs deficientibus. Obſeruandæ autem ſunt claues & loca, in quibus mutationes contingunt.

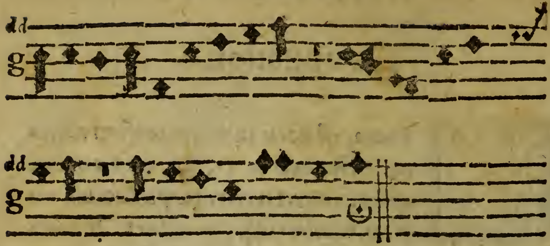
REGVLA SECVNDA.

Si uocem La, notula quæpiam exceſſerit, uno tantum interuallo, ea canatur per Fa, ſine mutatione, maxime in cantu, primi & ſecundi tonorum.

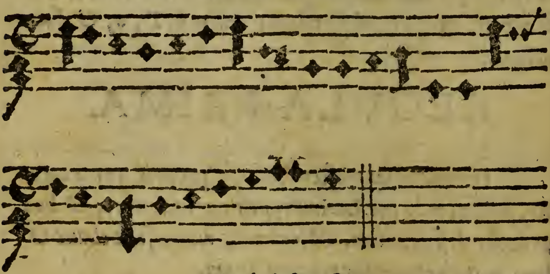
Exemplum.

DISCAN-

DISCANTVS.



TENOR.



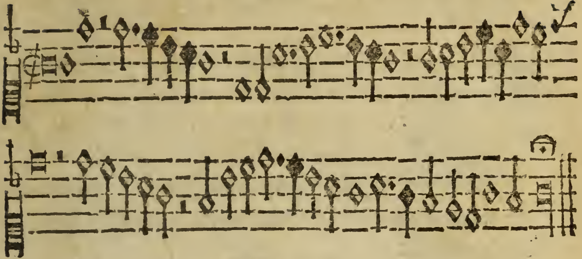
BASSVS.



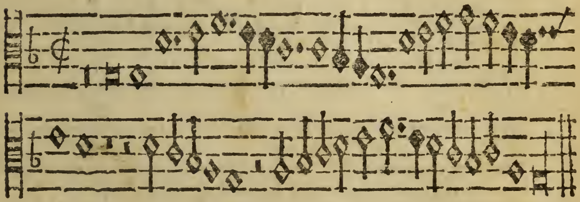
Aliud

Aliud exemplum in Figurali.

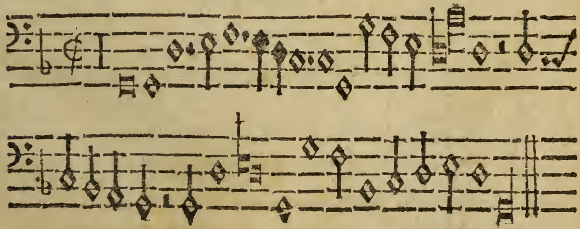
DISCANTVS.



TENOR.



BASSVS.



CAPVT VI.

De Scalis ac cantuum generibus.

Scala nihil aliud eſt quàm certa cognitio Mi & Fa, in bfa ♮ mi, & ſuis octauis. Et *ut clauis illa gemina eſt, ſic & Scala. Alia enim bmollaris, alia ♮ duralis exiſtit, cognoſciturq; utraq; per b rotundum, & ♮ quadratum. Porrò mutationes earundem fiunt, ut Scalæ indicant.*

SCALA ♮DVRALIS.

	la		la
dd	ſol		ſol
	fa		fa
♮	mi		mi
	re		la
g	ſol		ſol
	fa	*Mutationes uocum in Scala*	fa
	mi	*♮ durali penes aſcenſum*	la
	re		ſol
c	fa	*& deſcenſum.*	fa
♮	mi		mi
	re		la
	ſol		ſol
F	fa		fa
	mi		la
	re		ſol
	fa		fa
♮	mi	*♮ quadratum mi format.*	mi
	re		re
Γ	ut		ut

Aſcendendo. *Deſcendendo.*

Scala

SCALA bmollaris.

dd	la		la
	ſol		ſol
b	fa		fa
	mi		la
g	re		ſol
	fa		fa
	mi		mi
	re		la
c	ſol	*Mutationes uo-*	ſol
b	fa		fa
	mi	*cum in Scala*	la
	re	*bmollari.*	ſol
	fa		fa
	mi		mi
	re		la
	ſol	*b rotundum* Fa	ſol
b	fa	*notat.*	fa
	m		mi
	re		re
	ut		ut

Aſcendendo. *Deſcendendo.*

Ex hac ſcalarum & uocum diſpoſitione, partitioneq́; liquet cantum non uniformem, ſed triformem eſſe. Nam ut illæ natura ac ſitu uariant, ſic & cantus. Alius *enim.*

I. NATVRALIS *dicitur, cuius exordium ex claue c, per uocem* Vt, *dicitur,* Fa *medium in* F, La *finale in à habens.*

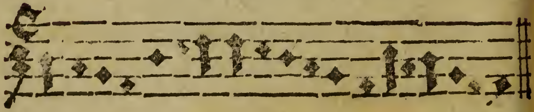
II. BMOLLARIS, *cuius initiale* Vt *in* F, Fa *medium in b,* La *finale in d exiſtit,* Cognoſciturq́; *per clauem minus præcipuam b, mox in principio ſub claue c, & ſuis octauis.*

III. ♮ DVRALIS, *cuius Vt in G, Fa in C, La in E, exiſtit: cuius cognitio eſt abſentia B, ſub claue C, & ſuis octauis. Vnde uetus uerſiculus:* In C *natural. Fbmol, Gq́; ♮ dural.*

Sed illud neutiquam prætereundum duxi, creberrime inueniri cantum, qui geminam horum differentiam & ambitum ſubeat, Diciturq́; mixtus cantus, quod naturalis uel cũ bmollari coeat, nonnunquã (ut quibuſdam placet) promiſcue cum utroq;, id quod mihi non admodum probatur, nec ſatis commode fieri poſſe arbitror. Non quòd ignorem ſæpius bmolle & ♮ durum in progreſſu alicuius cantilenæ, contra Scalæ, ſub qua cantus procedit, naturam reperiri, ac peregrinam uocem adferre, tamen iſtiuſmodi uox, nõ ſtatim (ut illis placet) nouam Scalam efficit. Haud *ſecus ac una hirundo æſtatem, unaq́; ſyllaba aut dictio orationem, Sed talem, compluresq́; ſimiles, admittere, aliàs concordantiarum neceſſitas, cogit, aliàs cantus ſuauitas ac maieſtas requirit, ut eſt uidere in nõnullis Reſponſorijs & Antiphonis.*

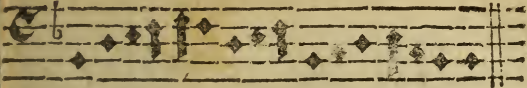
Exempla cognitoria cantuum.

Naturalis.

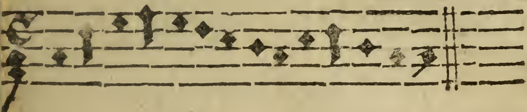


bmollaris.

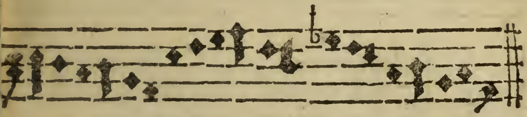
bmollaris.



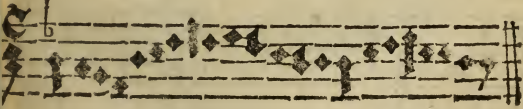
♮ duralis.



Naturalis cum ♮ durali.

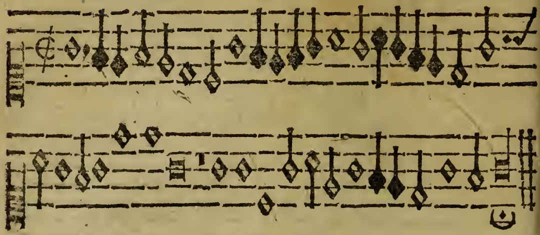


Naturalis cum bmollari.

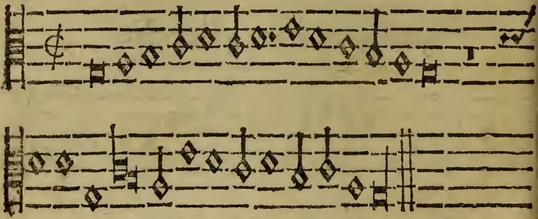


Exemplum de ♮ durali.

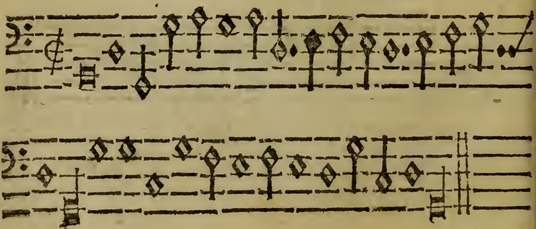
DISCANTVS.



TENOR.



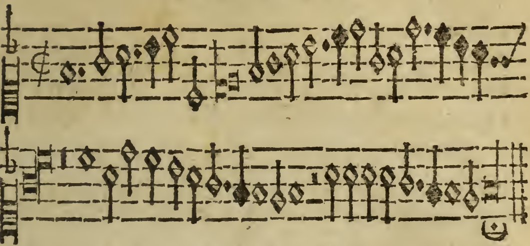
BASSVS.



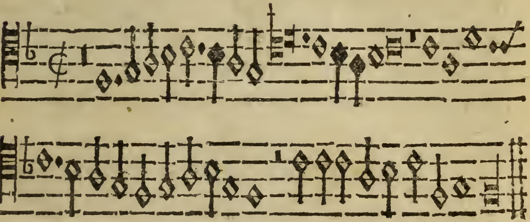
Exemplum

Exemplum de bmollari.

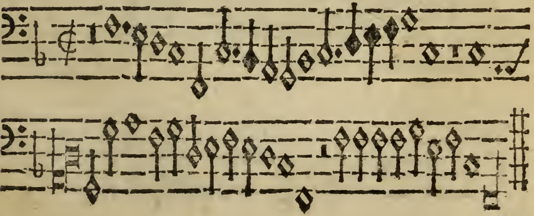
DISCANTVS.



TENOR *bmollaris.*



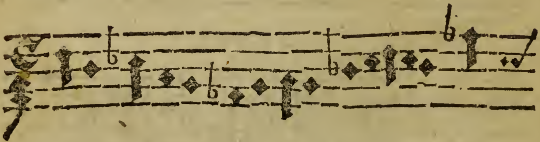
BASSVS.

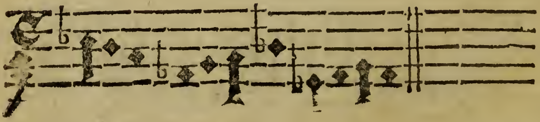


De Cantu Ficto.

Supereſt cantus fictus, ſeu ficta Muſica, de qua ut poſtero breuiſſime dicam. Nihil enim attinet, multis ac magnis uti ambagibus, in re non admodum obſcura, cuiusq; non ſit per magnus uſus. Eſt igitur Muſica Ficta, cantus contra Scalæ ſitum æditus, hoc eſt talis, in quo uoces debitos ſuos locos non ſortiuntur, ueluti cum Vt in F, Re in F, Mi in G, &c. aut ſecus canitur. Fingit enim hæc in quacunq; claue quamcunq; uult peregrinam uocem, contra clauis naturam & proprietatem. Cuius mutatio & euitatio, in pleriſq; cantilenis eſt tranſpoſitio, In quibuſdam ſine diſcrepantia omnino mutari nequit. Exempla ſunt ubiq; obuia, quare tantum hic exemplum unius uocis, pro eius declaratione ac immutatione ponam.

Exemplnm cantus Ficti.





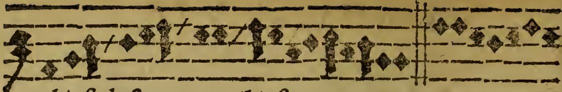
CAPVT

CAPVT VII.

De Solmiſatione.

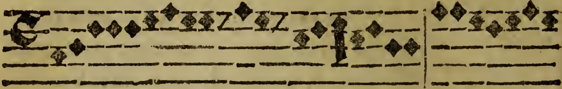
Solmiſatio, eſt notularum per certas uoces apta pronunciatio. Ad quam in primis toni cognitio requiritur, quem qui ignorat, neceſſe eſt eum uoces et uocum ſedes ſæpe confundere, durumq́; molli, molle duro commutare ac miſcere. Siquidem is ſcalam cantusq́; naturam refert, ut pote, quintus & ſextus bmollarem, reliqui omnes ♮ duralem, quibus cognitis, cognoſcitur & cantilenæ ambitus, quod ad boatum, ſcreatumq́; uitandum haud parum habet momenti. Nam quintus cum reliquis ſuis ſocijs imparibus, ſublimius ſexto ac ijs, quos Pares ac Plagales uocant, progrediuntur, illi contra ſubmiſsius. Deinde uidendum erit, regularis ne an irregularis exiſtat, hoc eſt, tranſpoſitus ne ſit an non. Tranſpoſitio enim plerunq; & Scalam tranſponit. Poſtremo haud negligendum, peregrinas uoces (ſi quæ inter ſolmiſandum inciderint) & reliquas ſubſequentes concomitari, donec commode in proprias mutentur uel mutari queant, aut alia clauis locetur.

Exempla Toni ſeu Cantus Trāſpoſiti,



Vbi eſt theſaurus tuus, ibi eſt et cor tuum. EVOVAE.

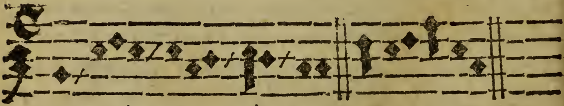
Tranſpoſitus naturalis in ♮ duralem.



Tranſpoſitus naturalis in bmollarem. EVOVAE.

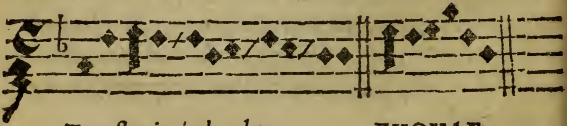


EVOVAE.

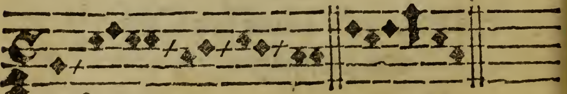


In mandatis eius uolet nimis. EVOVAE.

Tranſpo. in bmollarem.



Tranſpo. in ♮ duralem. EVOVAE.



Et ſic de cæteris. EVOVAE.

CAPVT

CAPVT VIII.

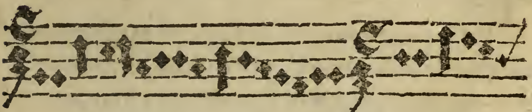
De Clauium Tranſpoſitione.

Tranſpoſitio, eſt poſitæ clauis à loco inferiore ad ſuperiorem, uel à ſuperiore ad inferiorem traductio, quæ fit ob nimium cantus aſcenſum uel deſcenſum, linearūque defectum. Cuius talis datur

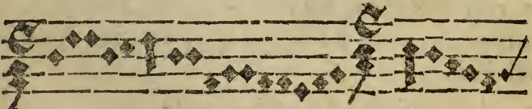
REGVLA.

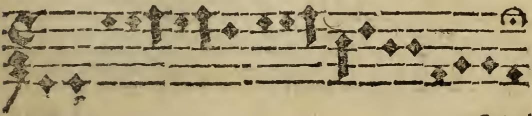
Quantum clauis aſcendit uel deſcendit à ſuo loco, tantum & nota, licet hæc cantu tantum aſcendat, quantum illa ſitu deſcendat, & econtra.

Exemplum de Tranſpoſitione.



Wir glaubē al an einē Got/ſchöpff. ꝛc.





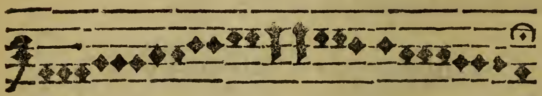
Caput

CAPVT IX.

De modis ſeu interuallis.

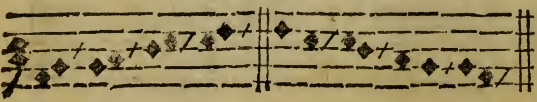
MODVS, EST VOCIS AD *uocem, certo interuallo, migratio. Vel ut* Boetius, *Eſt acuti grauisq́; ſoni diſtantia. Qua definitione, Vniſonus, Modorũ prin-cipium excluditur, uno eodemq́; loco, citra uocis intentionem aut depreßionem, per duarum pluriumúe notularum copulationem fieri habens, hunc in modum:*

Vniſonus.



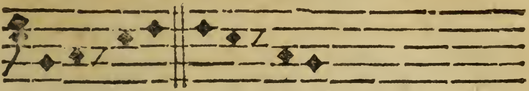
Variant autem de numero Modorum Muſici, Nonnulli quindecim, alij nouem, quidam tantũ ſex numerant. Vſitatiores tamen ſunt hac noſtra tempeſtate. Τόνος, ἡμίτονος, δίτονος, ἡμίδιτονος, διατεσσάρων, διάπεντε, τόνος διάπεντε, ἡμίτονος διάπεντε, διαπάσων. *Reliquorum non eſt permagnus uſus, ut taceam etiam prohibitos.*

Tonus eſt, perfecta ſecunda.



Semi-

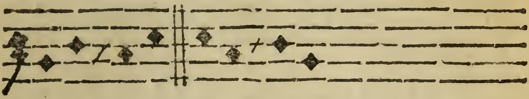
Semitonium, imperfecta ſecunda.



Ditonus, perfecta tertia.



Semiditonus, imperfecta tertia.



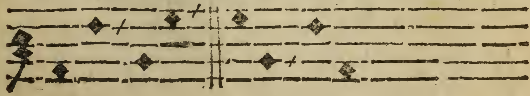
Diateſſaron, eſt diſtantia uocum per Quartam.



Diapente, eſt diſtantia uocum per Quintam.



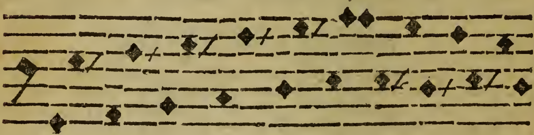
Tonus diapente, eſt uocum diſtantia per ſextam perfectam.



Hemitonus Diapente, eſt uocum diſtantia per ſextam imperfectam.



Diapaſon, eſt uocum diſtantia per octauam.



Porro ſi quæ ampliora ſiue diſtantiora contigerint interualla, utpote. 9. 10. 12. adde Tonum Ditonum, Diapente &c. & cum prioribus in octaua æque ſonant.

CAPVT X.

De Tonis.

MVLTA COMMEMORARE ſolent hic Muſici de Tonorum numero, eorumq; cognitione, commixtione &c. Ego ne uidear ſuperuacaneis uerbis, materiam plus obſcurare quàm illuſtrare, breuiter, quòd ad rem ac negotium ſpectat, partim proſa, partim uerſiculis, memoriæ iuuandæ gratia, dicam, ac primum

mum de Tonorum numero. Sunt autem octo Toni (licet ueteres tantum quatuor numerarunt) quorũ quatuor plagales dicuntur, propter maiorem deſcendendi autoritatem. Deſcendunt enim ad quartam uel quintam infra finalem, ſupra, ad quintam uel ſextam pertingentes, & ſunt de numero pari. Reliqui quatuor Autenti uocantur, propter maiorem aſcendendi autoritatem. Aſcendunt enim ad octauam ſupra finalem, nonnunquam ad decimam, infra uix ad ſecundam pertingentes, & ſunt de numero impari. Porrò ille aſcenſus & deſcenſus, potentia magis, quàm actu conſiſtit. Inueniuntur enim Cantilenæ, in quibus nec Autentus, nec plagalis ſuum numerum complet.

Diffinitio Toni, ex qua apparet, triplicem Tonorum eſſe cognitionem.

Regula principij, medij, finis, Tonus eſto.

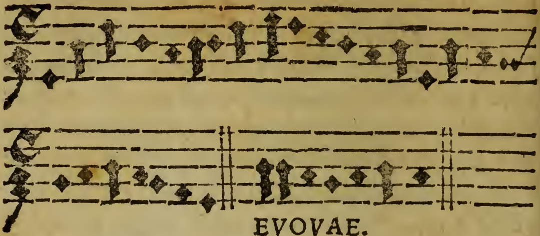
Cognitiones Tonorum.

Principio ad Quintam ſcandens, fertur Tonus impar,
Tertiam & ad Quartam deſcendere par ſolet omnis.
Impar ad Octauam medio, ſecus iſſe refertur
Par licet & uocum reditu cognoſcitur illi.
Impar parq; erit in D, E, F, G, rite quieſcens
Primus cum ſocio in D, E, finit, tertius & quart.
Quintus cum ſexto ſequutur, ſic ordine ſept. oct.

Sequuntur modi & regularum exempla.

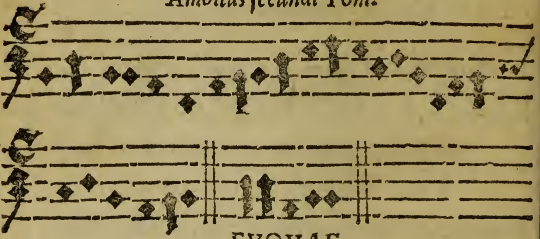
Ambitus

Ambitus & tonorum repercuſsiones
Primi Toni.



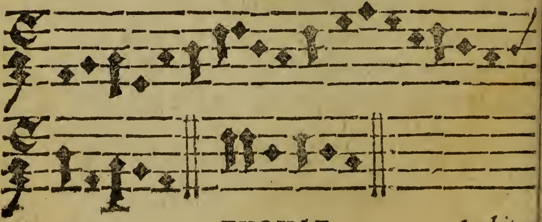
EVOVAE.

Ambitus ſecundi Toni.



EVOVAE.

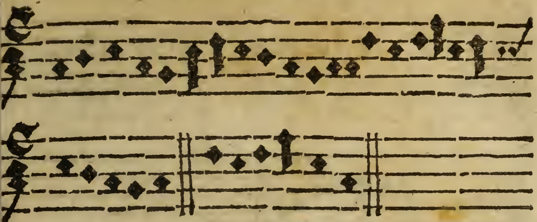
Ambitus tertij Toni.



EVOVAE.

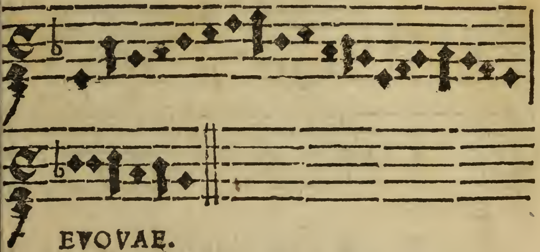
Ambitus

Ambitus quarti Toni.



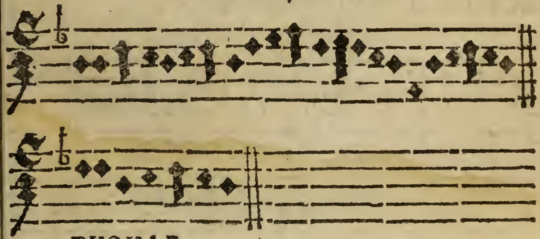
EVOUAE.

Ambitus quinti Toni.



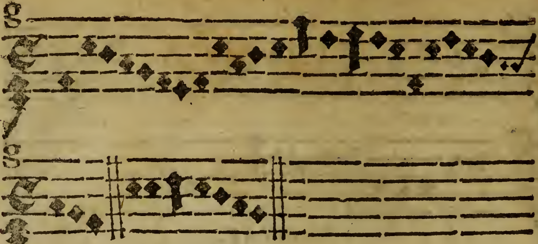
EVOVAE.

Ambitus ſexti Toni.



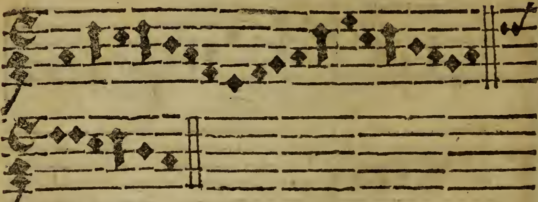
EVOVAE.

Ambitus ſeptimi Toni.



EVOVAE.

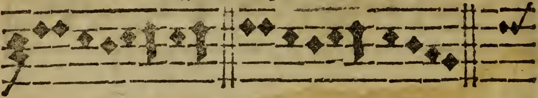
Ambitus octaui Toni.



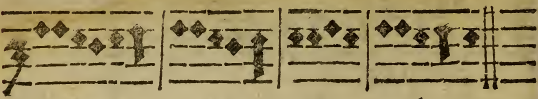
EVOVAE.

Sequuntur Tonorum differentię, & Pſalmorum intonationes.

Differentiæ primi Toni.



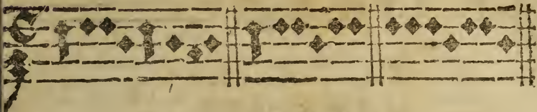
1 2



3 4 5 6.

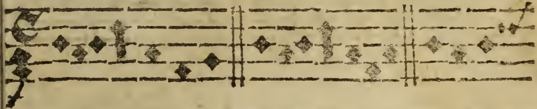
Secundus Tonus caret differentijs

Differentiæ tertij Toni.

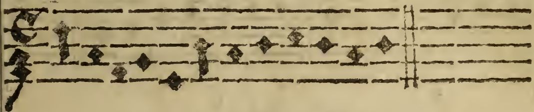


1 2 3

Differentiæ quarti Toni.

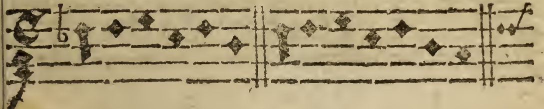


1 2 3

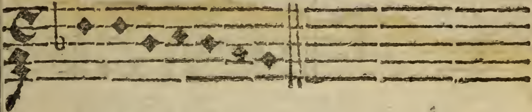


+

Differentiæ quinti Toni.



1 2

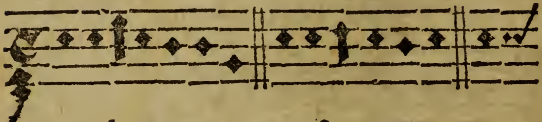


3

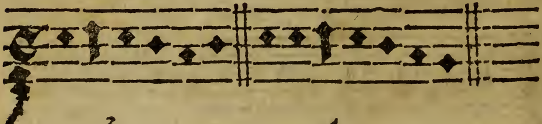


4

Differentiæ ſeptimi.



1 2

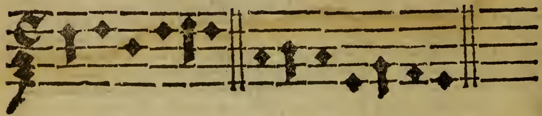


3 4

Differentiæ Octaui.



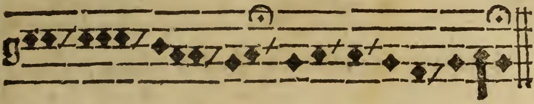
1 2



3 4

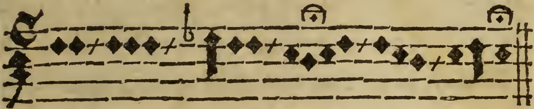
Pſalmorum intonationes, ſeu percantandi moduli. Primus Tonus.

DISCANTVS.



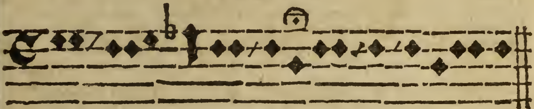
Dixit Dominus Dño meo, ſede à dextris meis.

TENOR.



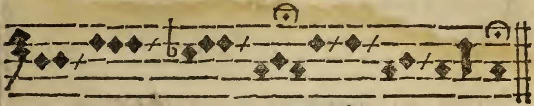
Dixit Dominus Domino meo, ſede à dextris meis.

ALTVS.



Dixit Dominus Domino meo, ſede à dextris meis.

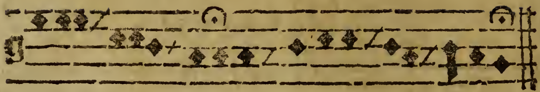
BASSVS.



Dixit Dominus Domino meo, ſede à dextris me is.

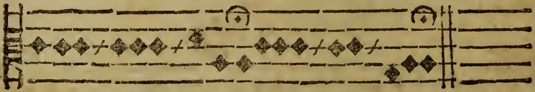
Secunnus Tonus.

DISCANTVS.



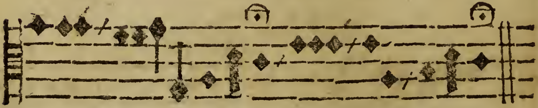
Laudate pueri Dominum, laudate nomen Domini.

TENOR.



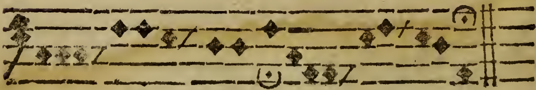
Laudate pueri Dominũ laudate nomẽ Domini.

ALTVS.



Laudate pueri Dominum, laudate nomen Domini.

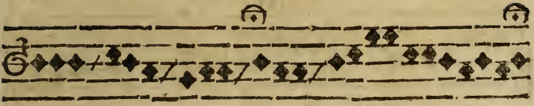
BASSVS.



Laudate pueri Dominum, laudate nomẽ Domini.

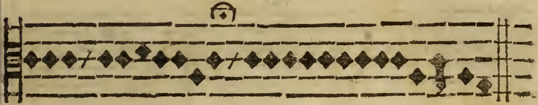
Tertius Tonus.

DISCANTVS.



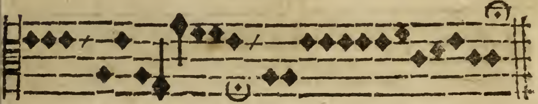
Credidi ꝓpter ꝙ locutꝰ ſum,ego autẽ humi.ſ.nimis.

TENOR.



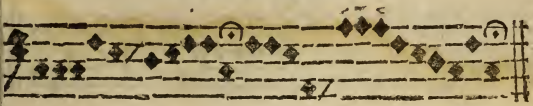
Credidi ꝓpter ꝙ locutꝰ ſum,ego autẽ humili.ſ.nimis.

ALTVS.



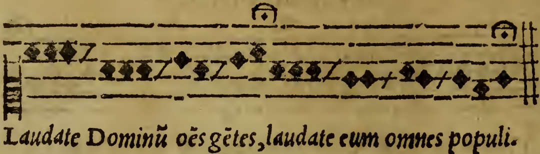
Credidi ꝓpter ꝙ locutꝰ ſum,ego autẽ himilia.ſ.nimis.

BASSVS.

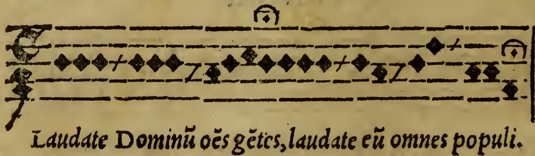


Cred.di ꝓpter ꝙ locutꝰ ſi.ego autẽ̊ humiliatus ſum nimis.

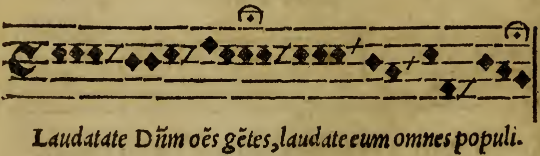
DISCANTVS.



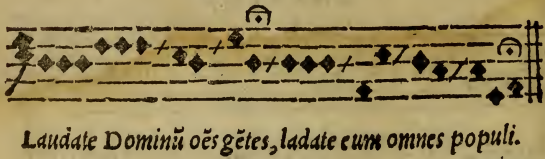
TENOR.



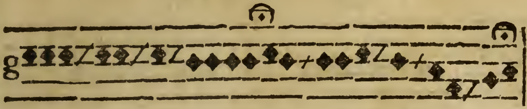
ALTVS.



BASSVS.

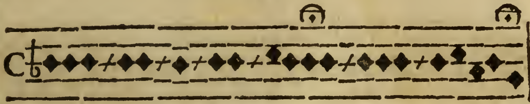


DISCANTVS.



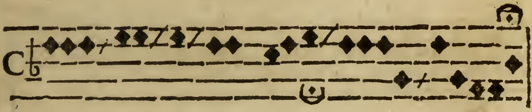
Beati omnes q timent Dñm, qui ambulant in uijs eius.

TENOR.



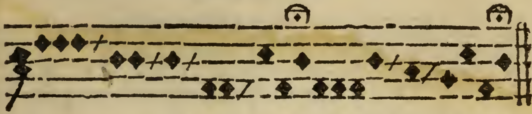
Beati omnes qui timẽt Dominũ, q ambulãt in uijs eius.

ALTVS.



Beati omnes qui timẽt Dñm, q ambulãt in uijs eius.

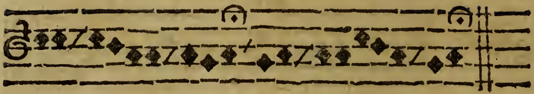
BASSVS.



Beati omnes qut timẽt Dñm, qui ambulãt in uijs eius.

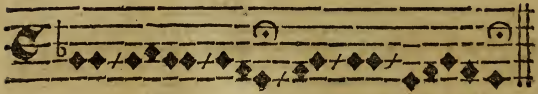
Sextus Tonus.

DISCANTVS.



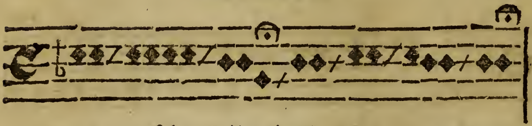
Lauda Ieruſalem Dñm, lauda Deum tuum Syon.

TENOR.



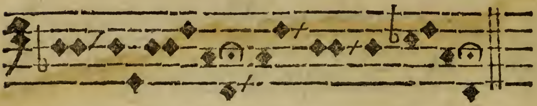
Lauda Ieruſalem Dñm, lauda Deum tuum Syon.

ALTVS.



Lauda Ieruſalem Dñm, lauda Deum tuum Syon.

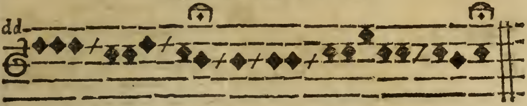
BASSVS.



Lauda Ieruſalẽ Dñm, lauda Deum tuum Syon.

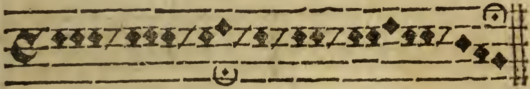
Septimu

DISCANTVS.



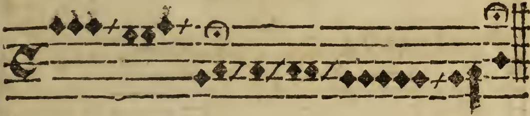
Memento Dñe Dauid, & oĩs mãſuetudinis eius.

TENOR.



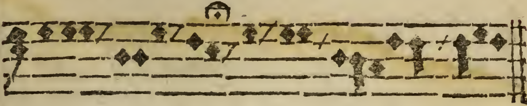
Memento Dñe Dauid, & oĩs manſuetudinis eius.

ALTVS.



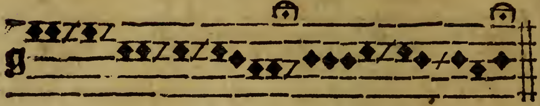
Memento Dñe Dauid, & omnis mãſuetudinis eius.

BASSVS.



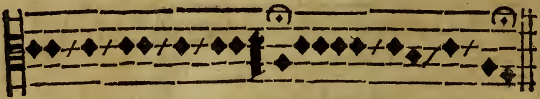
Memento Dñe Dauid, & omnis mãſuetudinis eius.

DISCANTVS.



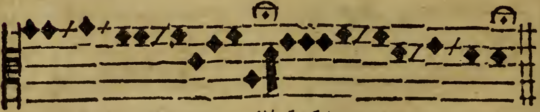
Ecce quã bonũ & q̃ iucundũ,habitare fratres in unum.

TENOR.



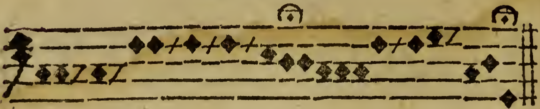
Ecce quã bonum & q̃ iucũdũ,habitare fratres in unum.

ALTVS.



Ecce q̃ bonum & q̃ iucundũ, habitare fratres in unum.

BASSVS.



Ecce q̃ bonum & q̃ iucundum, habitare fratres in unum.

DE MVSICA MENSVRALI,

Pars ſecunda.

ABSOLVI PRIMAM HVius artis partem, nunc alteram aggrediar, in qua ſi paulo fuero liberior ac prolixior, non mirabitur lector, Siquidem hæc ipſa, priorem, & copia & dignitate rerum, ſimul & ſuauitate longe ſuperat. Vincit enim Notularum multitudine, Signorum diuerſitate, Tactuum ac Proportionũ inæqualitate, adeo ut nullam inuenias ſpeciem, quæ non aliquo diſcrimine diſsidat ab alia. Quare ut in ingreſſu huius opuſculi, & hic commonefacio adoleſcentes, ut propoſita cantilena, diligenter inquirant ac perſpiciant eius naturam, obſeruent ſigna graduum & proportionum. Augmentationum & Diminutionum, præterea ſingula notarũ accidentia, ne horum incuria & ignorantia ipſis imponant, id quod multis uſu uenire uidemus. Sed ad rem. Muſica Figuralis, eſt Muſicalium graduum ac proportionum, ſub certa menſura figurata cantandi ſcientia. Hæc conſtat uarijs planeq; diſsimilibus Notarum, Pauſarum ac Signorum figuris.

Figura, eſt ipſe habitus ſeu diſpoſitio, qua notæ, & quælibet pauſæ liquido cognoſci queunt. Notarum uero, alia ſimplex, alia ligata, alia maior, alia minor dicitur.

De

DE NVMERO Figurarum ſimplicium.

Figuræ Notarum ſimplicium ſunt Octo.



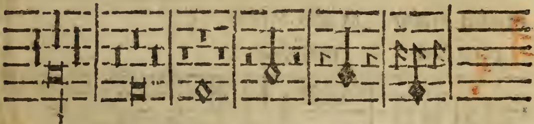
Tres poſteriores ſpecies unà cum ſuis Pauſis, magis Muſicis inſtrumentis, propter nimiam celeritatẽ, quàm humanæ uoci competunt. Sunt autem à neotericis ſuperioribus illis (quibus ueteres contenti fuiſſe leguntur) tanquã ſupplementum adiectæ, non quòd non plures & ſubtiliores excogitari queant, ſed elegantioris ac ſuauioris melodiæ gratia.

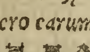
Caput

CAPVT II.

De Pauſis

Pauſa, eſt tactus per lineas & ſpacia ductus, ſilentium denotans. Vel eſt figura artificioſam à cantu deſiſtentiam monſtrans, quæ cantoribus innuit, à cantu aliquantiſper abſtinendum eſſe. Inſtituerunt autem pauſas Muſici, & ad uocis refectionem, & ad cantus ſuauitatem, quæ tum in Fugis ac perfectis ſpeciebus ſe mutuo inſequentibus, tum in concordantijs ſimul cadentibus, ſimulq; per ſilentia redintegrantibus, aut ſecus gradientibus conſiſtit. Item ad euitandum prohibita interualla, concurrentesq; ſpecies perfectas, de quibus in tertia parte dicemus. Sunt igitur Pauſæ, dictis notulis correſpondentes, ſeptem, dempta maxima, quæ ſimilem non habet, niſi quis ei generalem pauſam attribuere uelit.



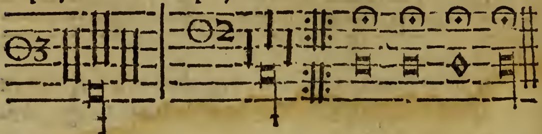
Obſerua tamen, quòd non ubiq; hoc accidat, nam in alteratione notæ quædam alterantur, ſcilicet, Longa, Breuis, Semibreuis, & Minima, propter ternarij numeri conſtitutionem. Pauſæ uero earum non alterantur, & econtra, in imperfectione  *imperficitur, Pauſa ſibi*

corre-

correſpondens, non imperficitur. In reliquis uero ſpecie-bus, Augmentatione ſcilicet, Diminutione & Propor-tionibus pares ſuis exiſtunt notulis, quemadmodum ſuo loco probabimus. Nunc ſupereſt, ut breuiter dicam, de Pauſa Modali & Generali.

Modalis, eſt uirgula tria ſpacia aut quatuor lineas complectens, æquiualens perfectæ Longæ, Modumq; uel maiorem uel minorem perfectum (unde nomen habet) in-dicans: Maiorem quidem geminata, ſecus minorem. Inquit enim Franchinus lib.2. cap.7. de Modo: Non immerito, Maiori duas apponi, quando Minori unam adſcribimus. Generalis uero pauſa, eſt uirgula per omnes lineas tranſ-uerſè ducta, hæc in medio cantus reſpondet notis Cardi-nalicijs, ſiue ſignis reiterationis. Repetit enim cantilenæ partem ſic interſectam, & à reliquis ſeparatam, etiam cæ-teris pergentibus, ut eſt cernere in Miſſa Ioſquini, Quæ eſt iſta, & in carmine Ioannis Vualtheri, Non moriar. In fine uero cantum claudit.

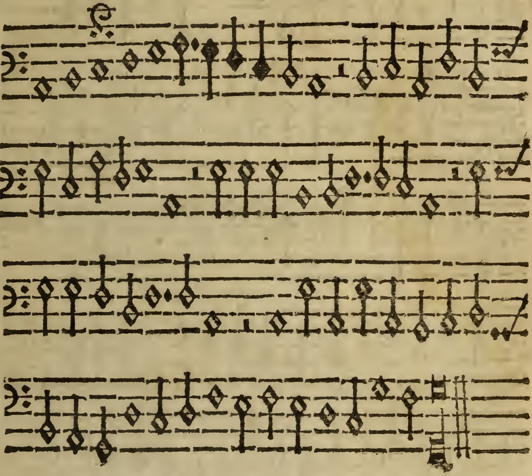
Modus Maior perfectus *Modus Minor perfectus*



Sequitur exercitium ſex uo-cum muſicalium.

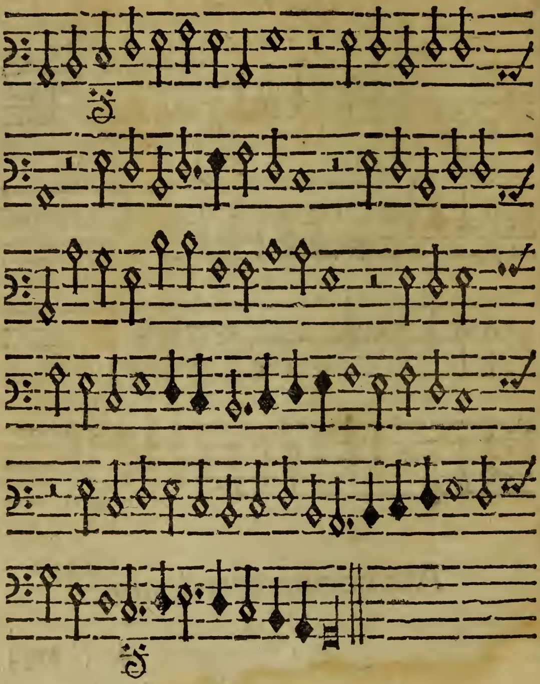
Fuga

Tenor ex Baſſo in Epidiapente poſt unum Tempus.



Alia uocum exercitatio.

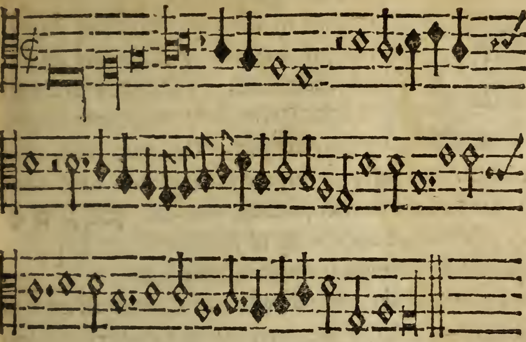
Tenor ex Baſſo in Diapente poſt Semibreuem.



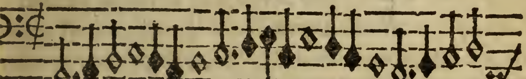
Aliud exercitium octo Notularum Simplicium.

TENOR

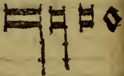
TENOR.



BASSVS.

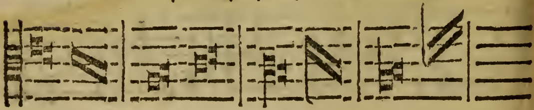


CAPVT III.
De Ligaturis.

Ligatura eſt debitum ſimplicium figurarum per uirgulam in dextra uel ſiniſtra parte copulatio. Et *eſt duplex, recta uel obliqua.* Re*cta, cuius notæ quadrato pinguntur corpore.* O*bliqua, cuius notæ obliquo & tranſuerſo corpore ſcribuntur. Sunt autem* L*igabiles notæ tantum quatuor, uidelicet,*  *quæ pro uaria connexione & formam & quantitatem immutant, præter unam* M*aximam, quæ ubiq; ſui ſimilis eſt.* E*t ligantur ex æquo in principio, medio & fine, excepta longa, quæ in medio nunquam ligatur, ueterum exemplo & autoritate, licet noſtra tempeſtate, à quibuſdam contra fiat, ut clarius patebit ex ſubſcriptis uerſiculis.* P*orro omnis ligabilis, aut eſt initialis, aut media, aut ultima.* M*edia omnis eſt, inter primam & ultimam.* N*unc ſingularum regulas, quas carmine (quo facilius à pueris memoriæ mandentur) complecti libuit, recitabo, ac primum de initialibus.*

REGVLAE INITIALIVM.

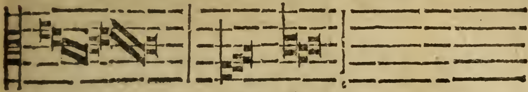
Prima carens cauda longa eſt, pendente ſecunda.
E*ſt* B*reuis hæc eadem, ſed conſcendente ſecunda.*
E*ſtq;* B*reuis caudam ſi læua parte remittat.*
S*emibreuis fertur, ſurſum ſi duxerit illam.*



1 2 3 4

Mediarum una tantum eſt Regula.

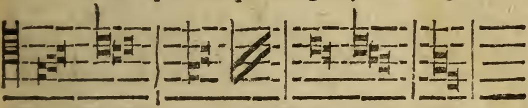
Quælibet è medio Breuis eſt, una excipienda.



5 *Exceptio.*

Vltimarum.

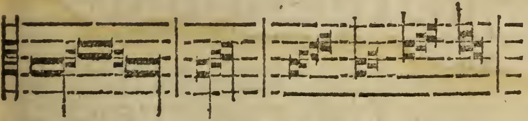
Vltima conſcendens Breuis eſt quæcunq́; ligata.
Excipitur caudam tollens ex parte ſiniſtra.
Vltima dependens quadrangula ſit tibi longa.



6 7 8 9

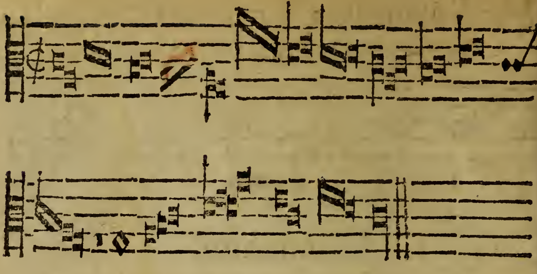
De ſingularum ſedibus.

Maxima principio eſt, medio quoq; Maxima fine.
Longa quidem, medio nunquam ſed fine ligatur.
Principioq́; locos recte Breüis occupat omneis.
Fine eadem, medio, ac primo Semibreuis eſto.



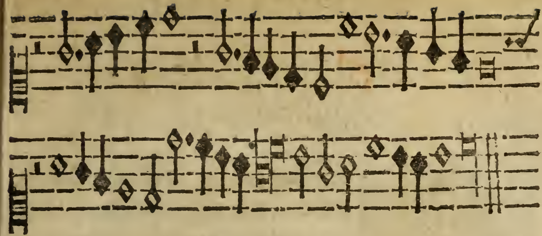
Sequitur regularum exercitium.

TENOR.

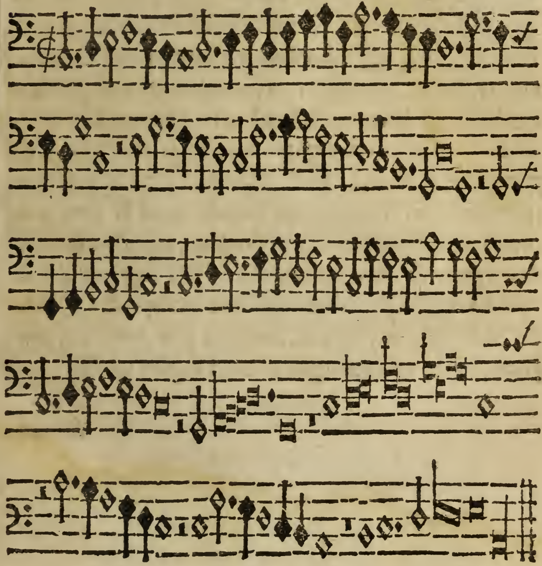


DISCANTVS.





BASSVS.



CAPVT IIII.

De tribus gradibus Muſicalibus.

TRes *ſunt gradus Muſicales, ſcilicet,* Modus, Tempus, *&* Prolatio. Mo*dus eſt debita menſura* Longarum *&* Maximarum. *Eſt enim in notulis (quemadmodum et in cæteris rebus) ſecundum temporis menſuram et numerum* Notularum *ſemper obſeruandus modus, quem à moderata modulatione dictum putant.* Hic *in ordine Graduum rectè primum ſortitur locum, quòd in primas ac præcipuas* Notulas, *utpote* Maximas *&* Longas, *uim ſuam exerceat.* Tempus, *proximum, quod in proximas breues agat.* Prolatio *uero poſtremum, quòd poſteriores* Semibreues *&* Minimas *conſideret.* Tot *enim antiquitas* Notulas *habebat, quibus ſigillatim hos gradus tribuebat, ut ſinguli in ſingulas, tanquam ſibi proprias, non promiſcue in omnibus agerent.* Et *eſt duplex modus.*

Modus

Modꝰ eſt duplex

- Maior eſt longarum in maxima debita menſura, et eſt rurſus duplex.
  - *Perfectus, cum in maxima tres longæ, & in longa tres breues conſiſtunt.* O3.
  - Imperfectus, *cum maxima duas longas, longa duas breues, complectitur.* C3.
- Minor, eſt breuium in longis ſub debito numero conſideratio. Et eſt duplex.
  - Perfectus eſt, *cum longa tres ualet breues.* O2.
  - Imperfectus, *cum longa duas tantum breues ualet.* C2.

Modi minoris perfecti, compluria reperinuntur carmina & exempla, ut illud Ioſquini, Præter rerum ſeriem. Et *aliquot partes* Miſſæ *pro defunctis eiuſdem.* Item Puer *natus,* Ioannis Mouton.

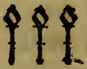
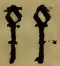
Modi uero maioris perfecti, propemodum nulla extant exempla, idq; ob odioſam & moleſtam Notularum *in eo ſigno retardationem.*

De tempore.

Tempus eſt duplex

- Perfectum eſt, cum 𝅜 *ualet* ◇ ◇ ◇
  Eius ſigna ſunt, O3. C3. O.
- Imperfectum, cum 𝅜 *ualet* ◇ ◇
  ſignaturq; his characteribus O2. C2. C.

Prolactio eſt recta diſpoſitio Semibreuium. Et *eſt duplex.*

Prolatio
- *Maior, quando* ◇ *facit*  *ſignaturq; ſic:* ⊙ C
- *Minor, quando* ◇ *ualet*  *Figuratur uero ſic:* O C.

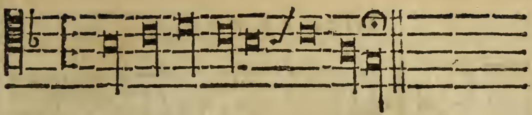
Ex *dictis ergo conſtat,* Prolationem *ſine* Tempore, *atq;* Modum Maiorem *ſine* Minore, & Minorem *item ſine* Tempore, *in cantilenis conſtitui non poſſe.*

DE SIGNIS extrinſecis.

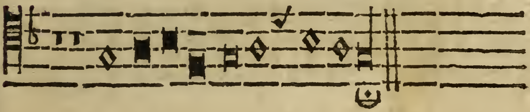
Signa dictorum Graduum *extrinſeca præcedentibus obiter intertexuimus, fruſtra enim* Modus, Tempus, & Prolatio, *abſq; ſignis agnoſcerentur.* Dicti *quoq;* Gradus *cognoſcuntur per quædam ſigna extrinſeca, ut pote per* Notarum *repletionem, uel per pauſarum diſpoſitionem.* Duæ *enim aut tres* Longæ, *ordine denigratæ,* Modi *ſunt indicium.* Breues, *aut duæ* Semibreues *pauſæ commixtæ,* Temporis, Tres *uero aut plures* Semibreues, *uel duo coniuncta ſuſpiria (ut uocant)* Prolationis *indicium ſunt, ut cum ſic pinguntur.*

Modi

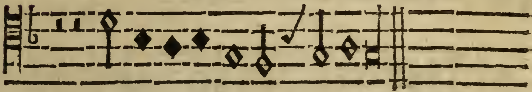
Modi Minoris.



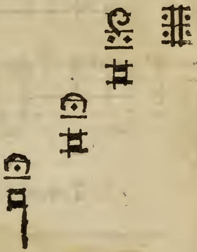
Temporis perfecti.



Prolationis maioris.



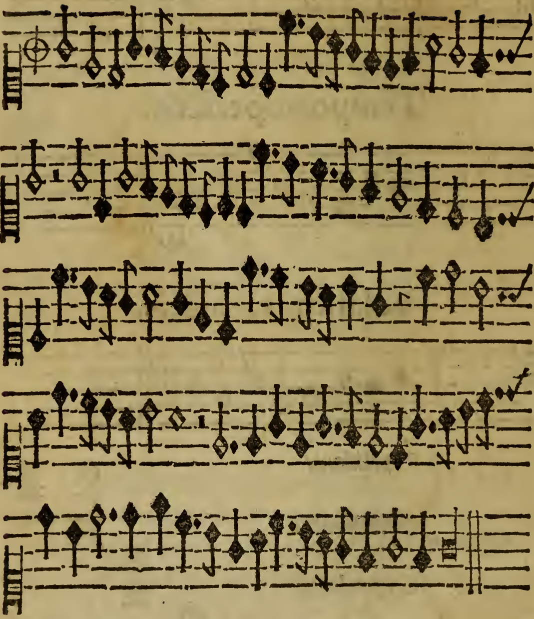
Signa
- *Repetitionis*
- *Conuenientiæ*
- *Concordantiæ*
- *Finalis*



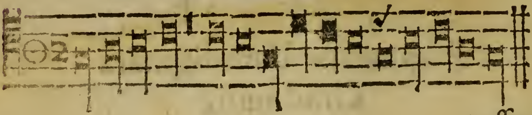
Sequuntur Paradigmata Graduum.

Prolatio maior.

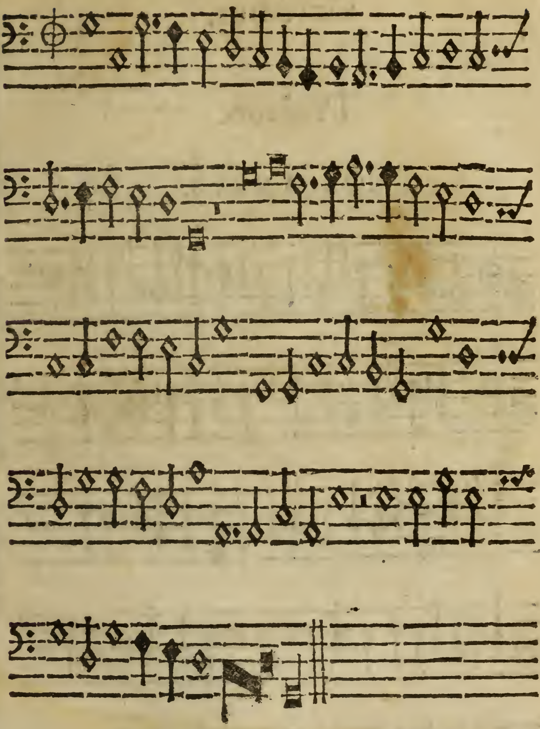
DISCANTVS.



Tenor, Modi minoris perfecti.



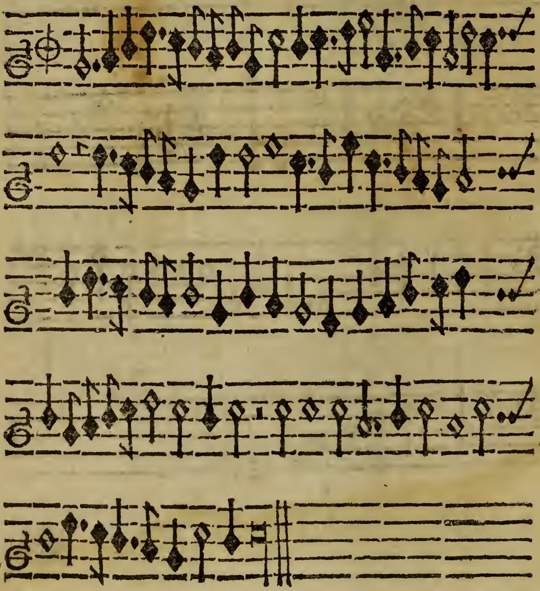
Baſſus in tempore perfecto.



Aliud exemplum de tribus Gradibus.

Prolatio.

DISCANTVS:



Tempus

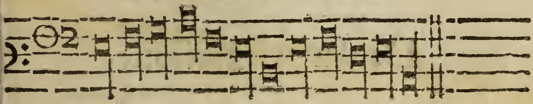
Tempus.

TENOR.



Modus minor.

BASSVS.



Tabula

TABVLA, QVA CVIVSLIBET Notę quantitas, pro ſignorũ uarietate explicatur.



CAPVT V.

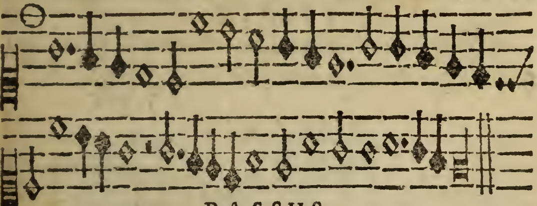
De Augmentatione.

NOn incommode coniungitur Prolationi Augmentatio, ſiquidem communibus ac iiſdē utuntur Signis et Notis, tametſi id liberius fit in illa, quàm in hac. In hac quidem, circa unam tantum cantilenæ partem, in illa circa omnes, ualetq; iſtic perfecta aut tres tactum proportionatū. Hic uero quælibet integro mēſuratur tactu, perfecta tribus. Vnde liquet, nihil aliud eſſe Augmentationē, quàm Notularū multiplicationem. Et innuitur extrinſecus his ſignis. Intrinſecus uero, uel notularū paucitate, in una aliqua cantilenæ parte, uel Canonis aſſcriptione, ut Breuis ſit Maxima, Semibreuis Longa &c. uel creſcit in duplo, triplo &c. Exemplum.

TENOR Augmentationis.



DISCANTVS.



BASSVS.



CAPVT VI.

Diminutione.

DIminutio, contraria Augmentationis ſpecies, eſt certum quoddam Notularum, & menſurarum decrementum, nihil à ſemiditate differens, niſi quod hæc in perfectis, illa in imperfectis ſignis contingat, Cuius trifariam facio cognitionem.

PRIMA EST.

Canonica, cum Notularum uel menſurarum quantitas uariatur, ſecundum Canonis inſcriptionem, ut decreſcit in duplo &c. uel Maxima eſto Longa, Longa Breuis &c. id quod Muſicorum ingenio & arbitrio relinquo.

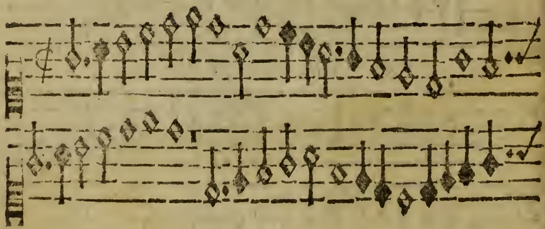
ALTERA.

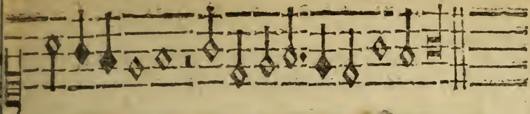
Numeralis cum proportio Dupla aut Tripla, hoc eſt, duplex aut triplex notularum diminutio, per numerum quodammodo repræſentatur, hoc modo : O2. C2. C3. ut planum fiet, per Proportiones.

TERTIA.

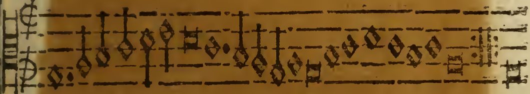
Virgularis, cum temporis aut Prolationis ſignum uirgula interſecatur, hunc in modum : ⌽ ₵ ⌽ ₵

DISCANTVS.

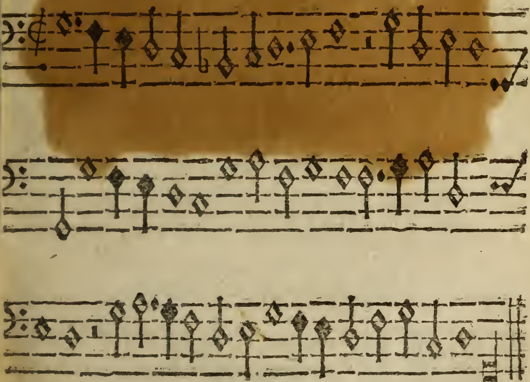




TENOR.



BASSVS.



TABVLA.

Diminutiuorum ſignorum.

6	3	4	†	Ø	4	8	16	32
6	3	4	†	Ø·	6	12	24	48
4	2	1	†	₵	6	12	24	48
6	3	1	†	O2	4	8	16	32
4	2	1	†	C2	4	8	16	32
4	2	1	†	₵3	4	8	16	32
2	1	†	◇	Ɔ|₵2	8	16	32	64



CAPVT VII.

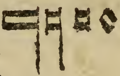
De imperfectione.

H*Is cognata eſt imperfectio & Alteratio. Fit enim utraq; in ſignis perfectis tantum, quarum alteram ſic definiemus. Imperfectio, eſt perfectæ Notulæ tertiæ partis detractio, ſiue Ablatio. Perfecta Notula dicitur, quæ tres ſuarum mino*-

rum

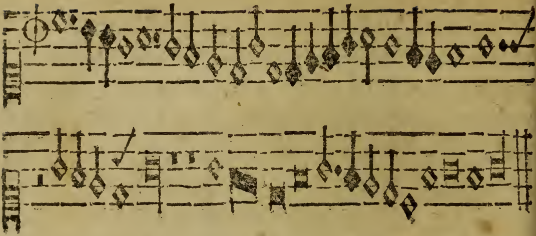
rum ualet. Fit autem, uel per pauſam, uel Notam, uel colorem. Per Pauſam & notam, quando ante uel poſt perfectam Notã, pauſa uel Nota ſpecie & ualore minor (Similis enim nõ imperficit ſimilem) collocatur. Sin uero duæ pauſæ poſtpoſitæ fuerint, aut ligatura Semibreuium inter duas Maiores, nulla neq; à tergo, neq; à fronte fit imperfectio. Per colorem imperficitur, quando duæ ſiue tres notæ ordine denigrantur, aufert enim color in ſignis perfectis plerunq; tertiam partem, aliquando nihil, alterationem inter duas perfectas tantum perturbans, Secus uero in imperfectis, Niſi Hemiolam repræſentet.

Præterea meminerit hic Lector, quod ſupra monuimus, Notas imperfici, non pauſas, obſeruetq; minores imperficientes plerunq; tantum auferre proximis ſuis maioribus, quantum ipſe ualeant. Huius ſpeciei ſigna, ut Franchinus tradit, ſunt tria, Numeralis ſcilicet imperfectio Punctualis diſtinctio, & Notarum denigratio.

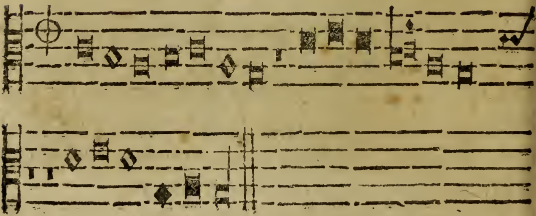
Notæ imperfectibiles ſunt quatuor, ſcilicet  Maxima imperficitur à longa in ſigno O 3. Longa, à breui in ſigno O2. Item Breuis imperficitur à Semibreui in ſigno O. & Semibreuis à Minima in ⊙ C

Exemplum.

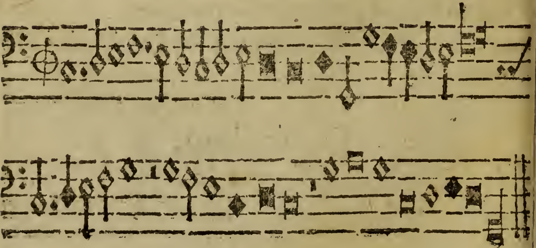
DISCANTVS.



TENOR

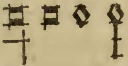


BASSVS.



CAPVT VIII.

De Alteratione.

Alteratione, eſt notæ repetitio, ſeu duplicatio, propter futuram perfectionem, ueluti, cum  *pro duabus ſibi ſimilibus ponuntur. Hæ quatuor enim ſolum modo alterantur, Pauſæ earum non alterantur.*



alterantur in ſigno

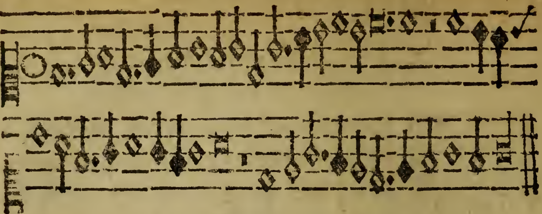
- *Modi maioris pfecti*
- *Modi minoris pfecti*
- *Temporis perfecti*
- *Prolationis pfectæ*

quando duæ ſuper ſunt ultra ternarium nũmerũ, & alteratur ſemper poſterior, nõ prior.

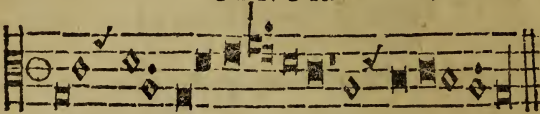
Idem ſeruato, ſi inter duas Perfectas figuras, Pauſa cum ſua Notula locetur, ita tamen, ut ſitu prior ſit Pauſa, poſterior nota. Nam ut dictum eſt, non Pauſa, ſed nota alteratur.

Exemplum.

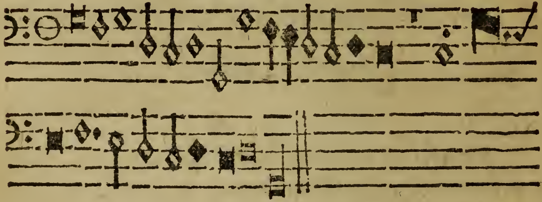
DISCANTVS.



TENOR.



BASSVS.



CAPVT IX.

De quadruplici punctorum genere.

PVnctus, eſt apex Notulis appoſitus uel diuiſionis, uel Augmentationis, uel perfectionis gratia. Et eſt quadruplex. I. Perfectionis, q Notæ perfectæ poſtpoſitus, eã defendit

ſendit ab imperfectione, nihil afferẽs nec auferẽs.

II. *Additionis, qui* Notæ *in dextra parte con iũctus ei dimidium ualoris adfert, idem & Augmentationis di- citur, quod* Notam *ſic augeat.*

III. *Diuiſionis, qui inter duas* Notas *in ſigno per- fecto locatus, eas ne connumerentur, ſeiungit, nihil uel ad- dens uel adimens* Notulis.

IIII. *Alterationis, qui in capite ſiue uertice* Notæ *con- ſtitutus, eandem bis cantandam eſſe ob ternarij numeri re- præſentationẽ in ſigno perfecto admonet*

Exempla ſupra habentur de tribus gradibus.

CAPVT X.

De Tactu.

T*Actus, eſt regula cantum menſuraliter dirigens, & eſt triplex.*

I. *Totalis, ſeu integralis, quem aliàs Maiorem uocant, eſt cum Breuis tactu non diminuto menſuratur pro modo ac temporis ratione.*

II. *Generalis ſeu uulgaris, quem aliàs Minorem uocant, eſt cum Semibreuis, aut duæ Minimæ ſub Tactum ca- dunt integrum.*

III. *Specialis (quem proportionatum, neſcio qua de cau- ſa uocant) eſt, cum alia nota à Semibreui ad tactum pro- fertur, ueluti cum Breuis in ſigno Semiditatis, aut Mini-*

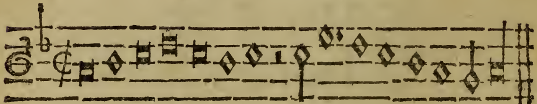
ma in Augmentationis, aut Breuis, ſeu tres Semibreues, in ſigno Triplæ proportionis, tactu compræhenduntur uno.

CAPVT XI.

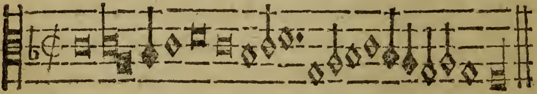
De Syncopatione.

Syncopatio, eſt apta minoris Notæ ultra maiores deductio, ex altera parte diſſona, elegans quidem in fine cantus, & formalibus clauſulis. Exempli gratia.

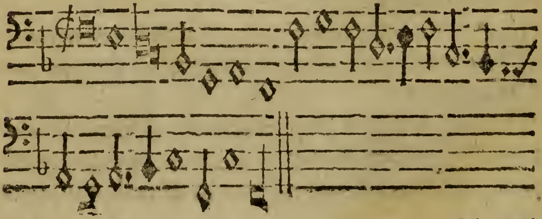
DISCANTVS.



TENOR.



BASSVS.



CAPVT XII.

De Proportionibus.

Vltæ ſunt Proportionum ſpecies, alia multiplex, alia Multiplex ſuperpartiens, alia multiplex ſuperparticularis, aliæ aliàs apellantur, quarum cum prope infinitus ſit numerus, & tamen perpaucarum uſus, nolui hic ſingulas ſpecies recenſere, ne huius artis ſtudioſis tanto catalogo uidear moleſtus, ac ſcrupulū quendā inijcere potius quàm tollere, ſed ero contentus ijs, quarum hoc tempore aliquis uſus eſt. Sunt autem uſitatiores, Dupla, Tripla, & Quadrupla, maioris ſcilicet inæqualitatis, Minoris uero Seſqui altera & Seſquitertia. Eſt igitur Proportio nihil aliud, quàm duarum inter ſe quantitatum collatio, ueluti cum 4 ad 2. 6 ad 3. referuntur.

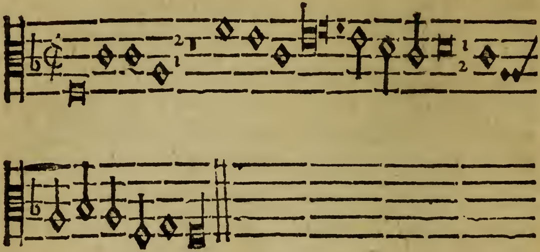
Dupla eſt, quando numerus maior minori comparatus, ipſum bis continet, Muſice uero quando maior Notularum numerus minori æquipollet, uidelicet ◇, Semibreuis, hoc eſt, quando duæ notæ contra unam ſibi ſimilem ponūtur. Cuius ſigna ſunt 2 4 uel circuli trāſuerſi Ↄ C Aut ſemicirculus cum bi 1 2 nario numero circa omnes cantilenæ partes, ſic C2. Caditq; tunc cantilena ſub tactum proportionatum, ut eſt cernere in uulgari illo carmine Ioannis VValteri, Nun frewet euch ꝛc. *ſecus cum non circa omnes cantilenæ partes inuenitur. Huius contraria ſpecies eſt ſubdupla, cuius ſigna ſuut numeri uel circuli inuerſi quibus utimur plerumq; ad determinandam proportionem.* 1 2 3

2 4 6

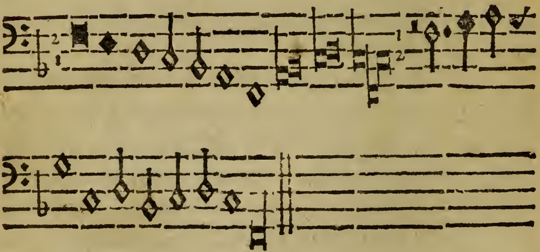
Exemplum

Exemplum.

TENOR.



BASSVS.

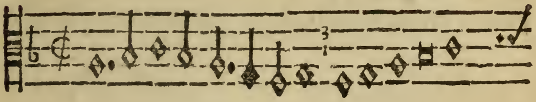


Tripla, eſt quando maior numerus minorem ter complectitur, Muſice, *quando maior* Notularum *numerus minorem ter comprehendens, ipſi coæquatur, ueluti cum tres* Notæ *contra unam ipſis ſimilem locantur.* Nihilo *enim plus ualent tales tres in* Proportione, *quam aliàs una*

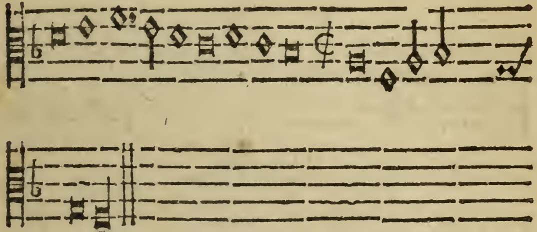
extra

extra proportionem, Tactum ſcilicet. Signa ſunt. 3 6 C3.
Huius contraria eſt Subtripla. 1 2 1 3
3 6

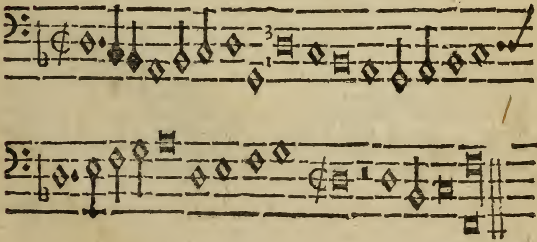
TENOR.



Tripla.



BASSVS.

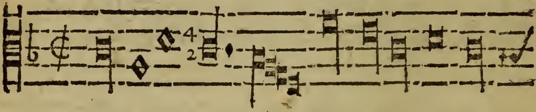


Quadrupla proportio eſt quando numerus maior, minorē quater compræhendit, Harmonicę, *quãdo quatuor Notæ contra unam cõſtituuntur.* Eius *ſigna ſunt* $\frac{4}{1}$ | $\frac{8}{2}$ | $\frac{12}{3}$

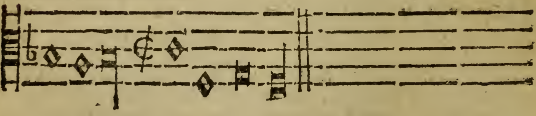
Subquadrupla, cum minor numerus maiori comparatus præciſe quater in eo continetur inuerſis ſignis $\frac{1}{4}$.

Exemplum.

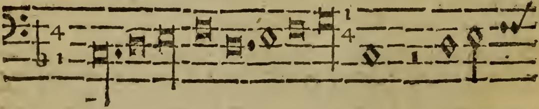
TENOR.



Quadrupla.



BASSVS.



Propor=

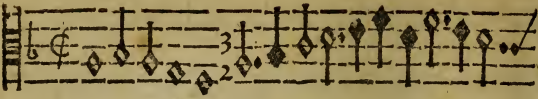


Proportiones minoris inæqualitatis.

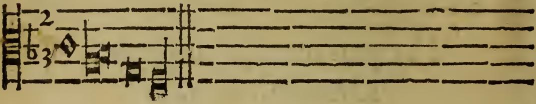
Seſquialtera eſt, quando maior numerus ad minorem relatus, ipſum minoris totum ſimel includit cum parte eius media. Harmonice, *quando tres notæ contra duas conſimiles locantur.*

Signa $\frac{36}{24}$ Nonnunquam *etiam intrinſecus per notularum repletionem in una aliqua cantilenæ parte, circa numerorum ac characterum appoſitionem, nonnunquam ſubſcriptione innuitur. Sin uero id accidat in omnibus cantilenæ partibus, in uno eodemq; tempore, referunt proportionem* Triplam, *aut ſi mauis* Hemiolam. *Subſeſquialtera fit inuerſo modo.* $\frac{24}{36}$

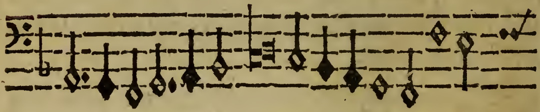
TENOR.

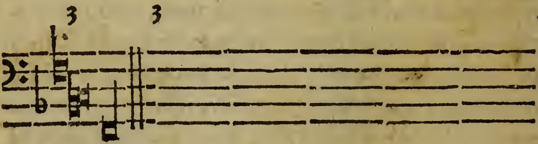


Seſquialtera.



BASSVS.

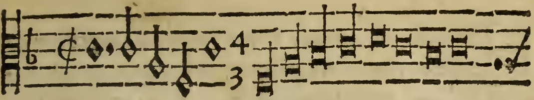




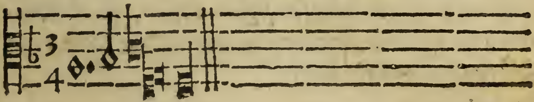
Seſquitertia,eſt quando quatuor contra tres ſimiles lo-cantur. Eius *ſigna ſunt* 4 8 12

3 6 9.

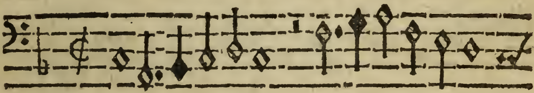
TENOR:



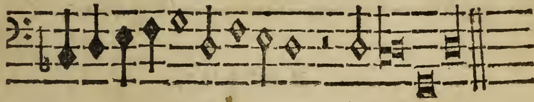
Seſquitertia.



BASSVS.



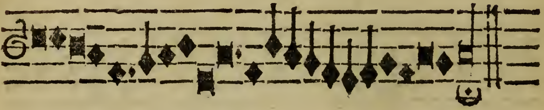




DE HEMIOLA.

HEmiola, eſt quando Notæ denigratæ æqualiter in omnibus cantilenæ partibus procedunt. Et quidem citius quàm in Tripla proportione, Idq́; ob colorem. Habet enim color plus agilitatis, quàm albedo, quæ in his Triplam proportionem, ſuo ſigno præfixo, efficit. Nonnunquam Hemiola ſimplicem contrapunctum refert, quod ſaltem admonendum duxi.

DISCANTVS.



TENOR.



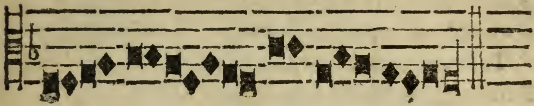
BASSVS.



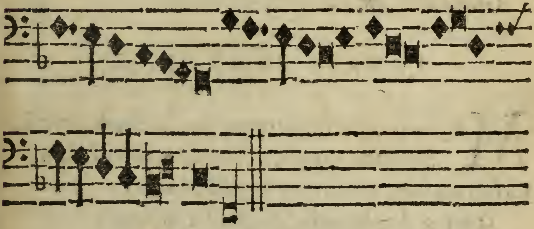
Aliud

Aliud exemplum Hemiolæ.

TENOR.



BASSVS.



FINIS MVSI-
cæ Liſtenij.

VALEN. CHVDEN. IN ZOLIVM.

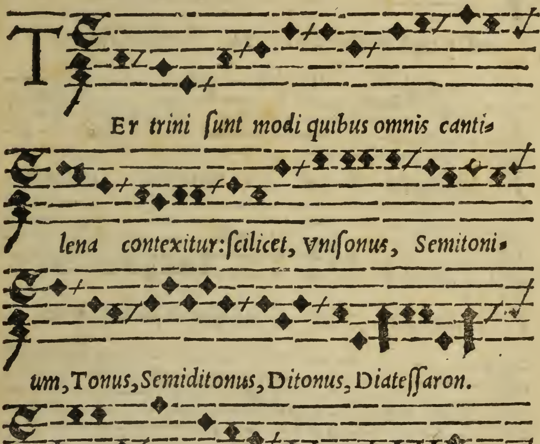
Liuide cur acuis mordaces Zoile dentes,
Vt laceres miſeris hæc rudimenta modis?
Cum tamen hæc pueris, tibi non ſint Zoile ſcripta,
Talia qui grata munera mente ferent.
Parcere Mome putem tenui te poſſe libello,
Qui pueros cantus prima elementa docet?
Cum non effugerit tua ſcommata magnus Homerus,
Grandia diuino carmine bella canens.

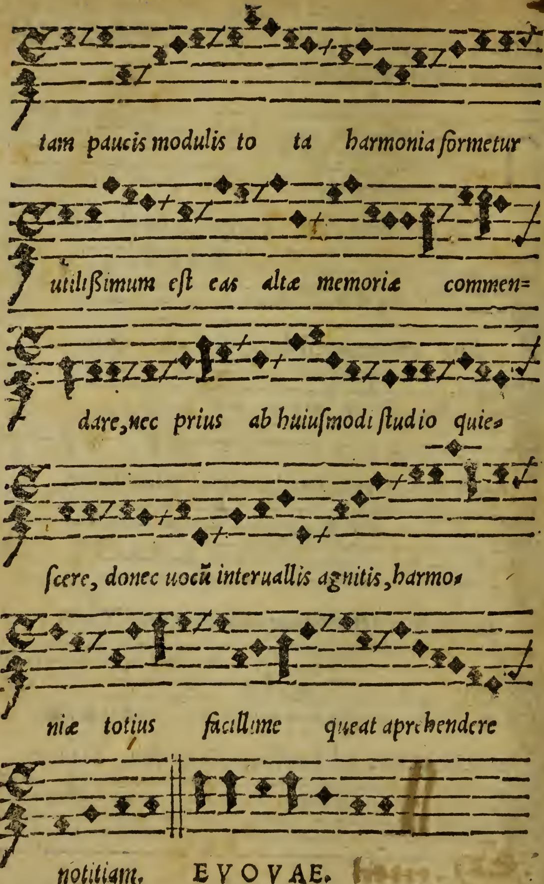
IOHAN. SPANBERG.

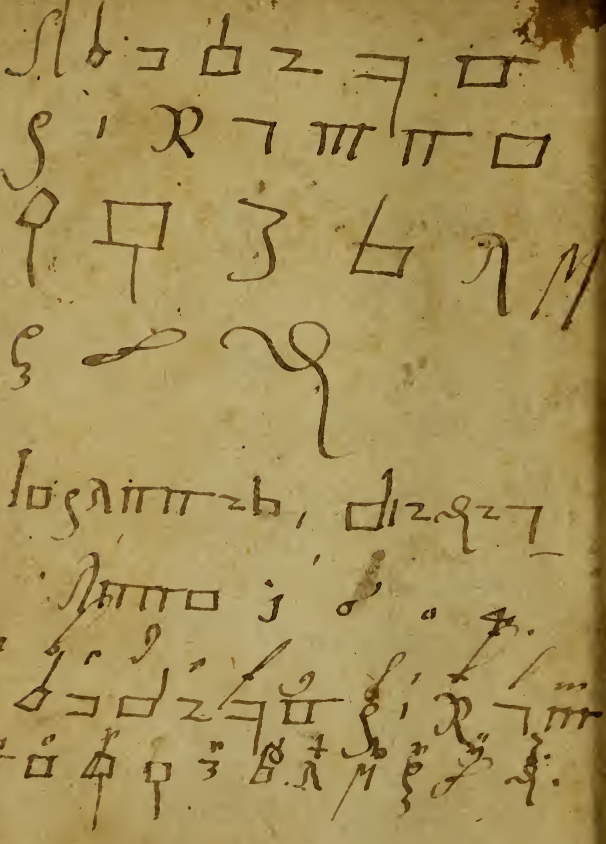
Muſica fida parens, inopum ſpes, anchora, portus,
Solamen, requies, miſeros de puluere tollens.
Cæſareo adiungit lateri, & regalibus aulis,
Diuitias, hortos, ædes, & prædia, ueſtes,
Donat & illuſtres titulos, & nomina famæ,
Et quid multa loquar? Cantores æthera tangunt,
Cuncta per ora uirum uolitant, ſumuntq; quotannis,
Aurea pro dicta mercede Numiſmata centum.

Ne

Ne *uacua maneret pagina, addidimus carmen ue-tus, non infrugiferum quidem, uſitatiores modos, id eſt interualla, diſcere uolentibus.*




tam paucis modulis to ta harmonia formetur
utiliſsimum eſt eas altæ memoriæ commen=
dare, nec prius ab huiuſmodi ſtudio quie=
ſcere, donec uocũ interuallis agnitis, harmo=
niæ totius facillime queat aprehendere
notitiam. EVOVAE.



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